Daguerre, in the instrument which he uses, employs a piece of unpolished [i.e., ground] glass, which he brings first of all into the focus of the lens, in order to determine the exact point at which the sheet should be placed; and, as soon as this is determined, the sheet is placed accordingly. A few seconds, or minutes, according to the time of day, the state of the atmosphere, &c., suffice for forming the photogenic image; but it is hardly, if at all, visible on the surface of the sheet. To make it so, the sheet is placed in another box, and exposed to the vapour of mercury, heated to 60° Reamur, or 167° of Fahrenheit. One of the most curious circumstances attending this part of the process is, that the mercury must act at a certain angle. If the drawing is intended to be seen vertically, it must be suspended over the mercury at an angle of 45°; if it is to be seen at an angle of 45°, it must be suspended horizontally. On being taken out from the mercury-bath, the sheet is plunged into another bath of hypo-sulphite of soda; this solution attacking the parts upon which the light has not been able to act, and respecting the light parts,—being the very inverse of the action of the mercury. It may be supposed, therefore, observed M. Arago, that the light parts of the image are formed by an amalgamation of mercury and silver, and the dark parts by a sulphuret of silver at the expense of the hypo-sulphite of soda. M. Arago observed, that no satisfactory reason has yet been given for this latter part of the process. The sheet is finally washed in distilled water, and the operation is terminated. The drawing, thus obtained, is perfectly insensible to the action of light, but it is liable to injury, just like a crayon or pencil-drawing, and requires to be preserved under a glass. The effect of the whole is miraculous: and as an instance, we may mention that one of the drawings exhibited by M. Daguerre, on Monday, was the view of a room with some rich pieces of carpet in it; the *threads* of the carpet were given with mathematical accuracy, and with a richness of effect that was quite marvellous. . . .

We need hardly say that the most enthusiastic cheers responded from the grave benches even of the Academy, on the termination of M. Arago's description, and the President, M. Chevreul,* complimented M. Daguerre in the warmest terms.